OPERATIC ANTHOLOGY

HELEN ROGERS
HARPIST

Celebrated
Arias, Duets, Trios, Quartets, and Quintets
Selected and Edited by Max Spicker

Ritorno di Columella. i. (1839) — V. Fioravanti
298. Stolto è ben. Valse. Sop. 40

Robert le Diable. f. (1831) — G. Meyerbeer
299. Robert, toi que j'aime. f. i. Sop. 60
300. " " " " Alto 60
301. Va, va, va, dit-elle. f. g. i. Sop. 75

Roberto d'Evereux. i. (1837) — G. Donizetti
302. All' affitto. Sop. or Ten. 30

Le Roi de Lahore. f. i. (1877) — J. Massenet
303. C'est le soir. Duet. Sop. and M.-Sop. 60
304. Promesse de mon avenir. Bar. 35
305. " " " " Ten. 35

Le Roi l'a dit. f. (1873) — L. Delibes
306. Déjà les hirondelles. Duet. Sop. and M.-Sop. 50
307. Jacquot courant. Duet. Sop. and Ten. 50

Roméo et Juliette. f. (1867) — Ch. Gounod
308. Ah! Je veux vivre. f. i. Waltz Song. M.-Sop. 65
309. Angel che adoro. i. Duet. Sop. and Ten. 65
310. Non destarmi. i. Valse-Arietta. Sop. 65
311. " " " Alto 65
312. Que fais-tu, blanche tourterelle. f. i. Sop. 50
313. Que fais-tu, blanche tourterelle. f. i. M.-Sop. 50
314. Que fais-tu, blanche tourterelle. f. i. Alto 50

Samson et Dalila. f. (1877) — C. Saint-Saëns
315. Amour! viens aider. Sop. 50
316. " " " M.-Sop. 50
317. Mon cœur s'ouvre à ta voix. Sop. 60
318. " " " " " " M.-Sop. 60
319. " " " " " " Alto 60
320. Printemps qui commence. Sop. 50
321. " " " M.-Sop. 50

Sapho. f. (1851) — Ch. Gounod
322. O ma lyre immortelle. Sop. 75

La Semiramide. i. (1748) — C. W. von Gluck
323. Vieni que poi sereno. Sop. 25
324. " " " " Alto 25

Si j'étais Roi. f. (1852) — A. Adam
325. J'ignore son nom. Ten. or Sop. 35
326. " " " Bar. or Alto 35

La Sonnambula. i. (1831) — V. Bellini
327. Ah! non credea. i. f. Sop. 30
328. Ah! non giunge. i. Sop. 50
329. Andante and Allegro (the two preceding) 65

Tannhäuser. g. (1845) — R. Wagner
330. Allmächt'ge Jungfrau. (Elizabeth's Prayer.) Sop. 35
331. Allmächt'ge Jungfrau. M.-Sop. 35
332. " " Alto 35
333. Dich theure Halle. Sop. 60
334. " " " M.-Sop. 60
335. O du mein holder Abendstern. Bar. 50
336. " " " " " Bass 50
337. " " " " " Ten. 50

La Traviata. i. (1853) — G. Verdi
338. Dite alla giovine. Sop. 35

Der Trompeter von Säkkingen. g. (1884) — V. Nessler
339. Es hat nicht sollen sein. Ten. or Sop. 50
340. " " " " " M.-Sop. 50
341. " " " " " Bar. 50
342. " " " " " Bass 50

Wilhelm von Oranien. g. (1846) — K. A. F. Eckert
343. Wenn ich mit Menschen- und mit Engelzungen. Sop. 50
344. Wenn ich mit Menschen- und mit Engelzungen. M.-Sop. 50

Die Zauberflöte. g. (1791) — W. A. Mozart
345. In diesen heil'gen Hallen. Bass 35
346. O Isis und Osiris. Bass 25

Zemire und Azor. g. (1819) — L. Spohr
347. Rose, wie bist du so reizend. Ten. 35
348. " " " " " " Bar. 35

La Zingara. i. f. (1844) — M. W. Balfe
349. D'Arlina mi rammenti. i. f. g. Bar. 50
350. Tu m'ami, ah sì! Bar. 35

Order by number of the collection only. All numbers are published with English, in addition to the original text; i. g. f. stand for Italian, German or French text. The numerals in brackets indicate the year when the opera was first performed.

G. SCHIRMER NEW YORK

Mon cœur s'ouvre a ta voix.

(MY HEART AT THY SWEET VOICE.)

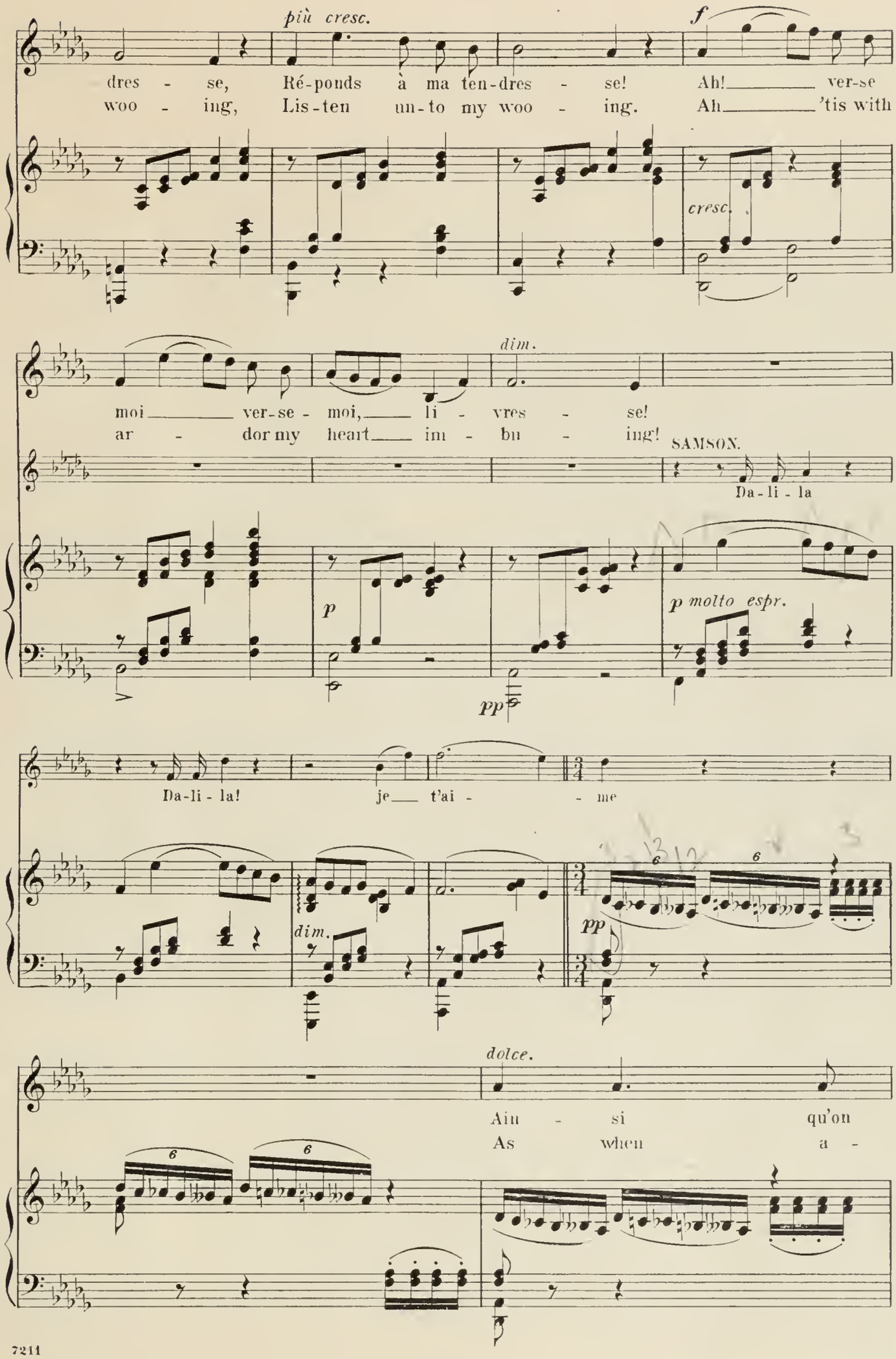
Cantabile from "Samson et Dalila."

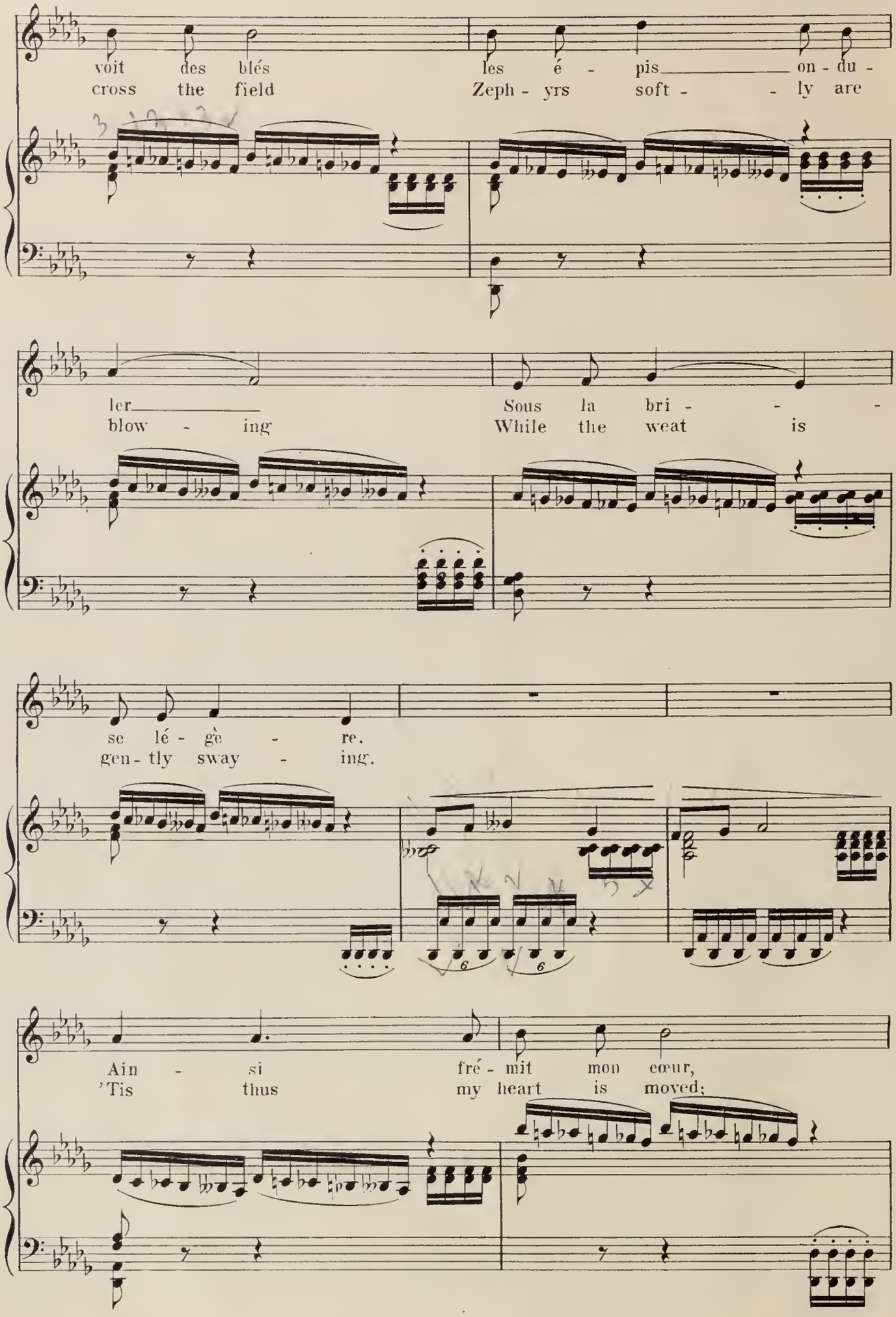
C. SAINT-SAËNS.

(MEZZO-SOPRANO.)

7211 r *Copyright, 1889, by G. Schirmer* *Copyright, 1911, by G. Schirmer*

HAROLD B. LEE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH


più cresc.
f
dres - se, Ré-ponds à ma ten-dres - se! Ah! ver-se
woo - ing, Lis-ten un-to my woo - ing. Ah 'tis with
cresc.
dim.
moi ver-se - moi, li - vres - se!
ar - dor my heart im - bu - ing!
SAMSON.
Da-li - la
p
p molto espr.
pp
Da-li - la! je t'ai - me
dim.
pp
dolce.
Ain - si qu'on
As when a -

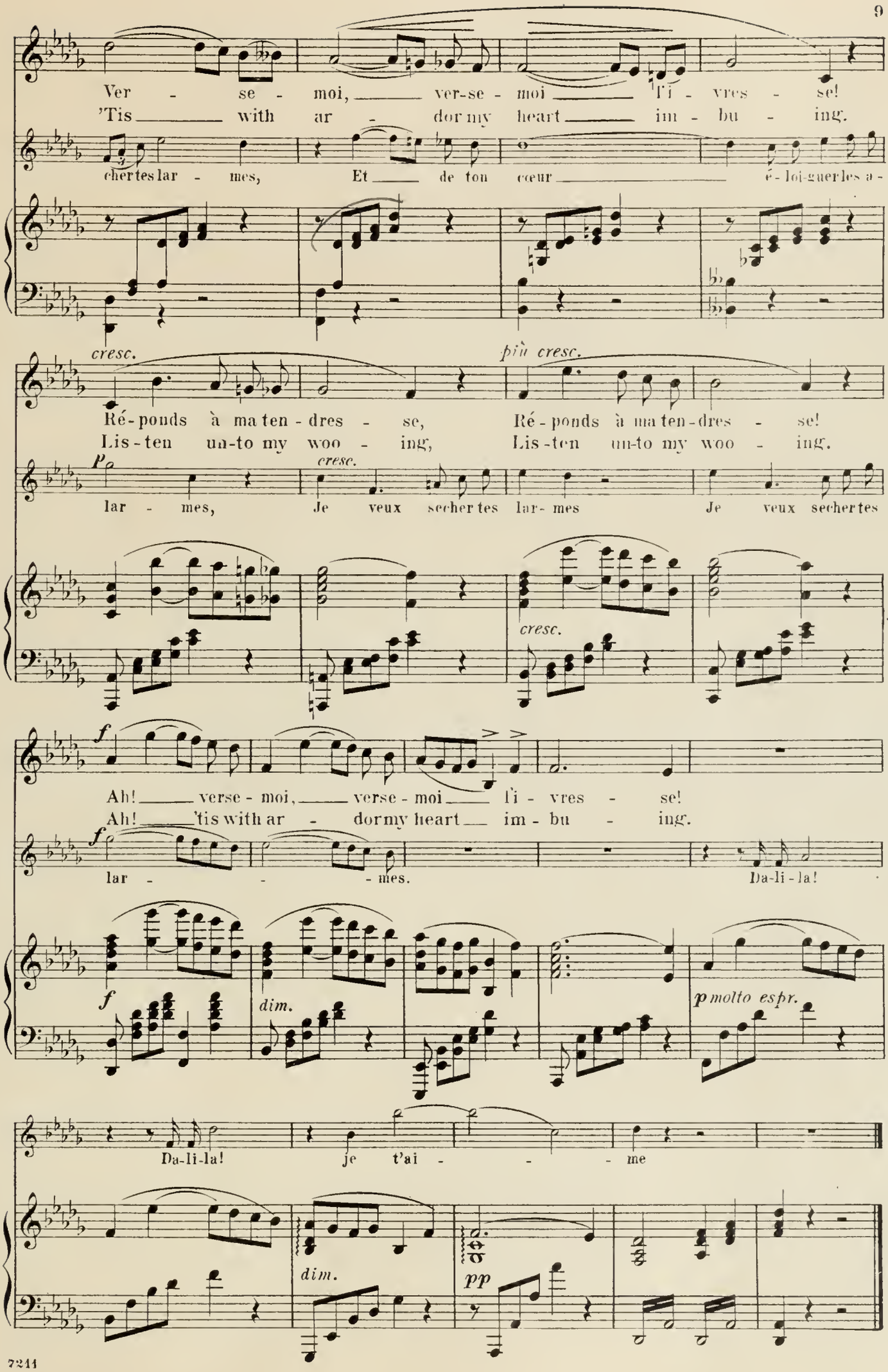

voit des blés les é - pis on - du -
cross the field Zeph - yrs soft - - ly are
ler Sous la bri - - -
blow - ing While the weat is
se lé - gè - re.
gen - tly sway - ing.
Ain - si fré - mit mon cœur,
'Tis thus my heart is moved;

prêt a se con - so - ler,
And thus while love 'tis show - ing,
A ta voix qui m'est chè - re!
To the voice 'tis tri - bute pay - ing.
rinf. poco animato.
La flè - che est moins ra-
An ar - row is less
sf
pide à por - ter le tré -
fleet That brings death in its

pas, Que ne l'est ton a -
flight Than thy love who would
sf
string.
man - te à vo - ler dans tes bras!
fain Rush to thy arms at thy sight.
string.
cresc.
mf rit.
A vo - ler dans tes bras!
Rush to thee at thy sight.
mf
Un poco più lento.
dol.
Ah! ré - ponds à ma ten-dres - se,
Ah! come list to my fond woo - ing,
SAMSON.
dol.
Par mes bai - sers jeveux sé
p

dim.
pour mieux sé-cher mes pleurs, Que ta voix
Thou hast it in thy pow - er, One word more,
pp
rinf.
parle en - co - re! Dis -
love, be-stow - ing. To
espr.
moi, quà Da-li - la tu re - viens pour ja -
thy De - li - lah say Thou re - turnest for al -
sf
p
pp
rinf.
mais, Re - dis à ma ten - dres - se Les ser -
way! Re - peat thy woo-ing ten - der, All the
sf
p

string.
cresc.
ments d'au - tre fois, ces ser-ments que j'ai -
vows once more tell; Those sweet vows loved so
string.
mf rit.
Un poco più lento.
mais! Ah! ré -
well! Ah! come,
mf rit.
pp
ponds a ma ten - dres - se, Ver - se -
list to my fond woo - ing, 'Tis with
cresc.
moi, ver-se - moi l'i - vres - se! Réponds à ma ten -
ar - dor my heart im - bu - ing! Lis-ten un-to my


Ver - se - moi, ver-se - moi l'i - vres - se!
'Tis with ar - dor my heart im - bu - ing.
cher tes lar - mes, Et de ton cœur é - loi-gner les a -
cresc.
più cresc.
Ré - ponds à ma ten - dres - se, Ré - ponds à ma ten - dres - se!
Lis - ten un-to my woo - ing, Lis - ten un-to my woo - ing.
p
cresc.
lar - mes, Je veux sechertes lar- mes Je veux sechertes
cresc.
f
Ah! verse - moi, verse - moi l'i - vres - se!
Ah! 'tis with ar - dor my heart im - bu - ing.
f
lar - - - mes. Da-li-la!
f
dim.
p molto espr.
Da-li-la! je t'ai - - - me
dim.
pp

OPERATIC ANTHOLOGY

CELEBRATED ARIAS SELECTED FROM

OPERAS BY OLD AND MODERN COMPOSERS

Edited by MAX SPICKER

(In 5 volumes: *Soprano*, *Alto*, *Tenor*, *Baritone*, *Bass*)

PRICE: Paper, each *net* $1.50; Cloth, each *net* $2.50

These five volumes of the OPERATIC ANTHOLOGY form one of the most complete and thoroughly representative selections of dramatic airs ever published. The music comprises arias with their preceding recitatives, when such exist, including selections from French, Italian and German composers, ancient and modern. The collection also contains airs belonging to operas little known or difficult and expensive to obtain, and thus puts into the singer's possession a wealth of unusually interesting material.

ANTHOLOGY OF SACRED SONG

CELEBRATED ARIAS SELECTED FROM

ORATORIOS BY OLD AND MODERN COMPOSERS

Edited by MAX SPICKER

(In 4 volumes: *Soprano*, *Alto*, *Tenor*, *Bass*)

PRICE: Paper, each *net* $1.50; Cloth, each *net* $2.50

These volumes of SACRED SONG will be found of the greatest value to singers, especially to soloists of church choirs. The selection they offer is uncommonly rich and includes not only a number of the best known songs, but others less familiar, as well as songs from oratorios difficult to procure in a form adapted to the singer's needs. Songs of rare beauty have been unearthed from forgotten works of the past, and many have been culled from modern works that have not become widely familiar. Every care has been taken to make the collection a thoroughly practical one for the use of all singers.

G. SCHIRMER : NEW YORK

THE BOSTON MUSIC CO. : BOSTON